

Movie Makers

July—August, 2002

Volume 12 No. 4

The American Motion Picture Society

Sponsors of the oldest continuing Film/video Festival in the world.

Amateur Movie Makers Convention

Roger Garretson

October 10-13

Picture this – swaying palm trees, balmy breezes, one of the most beautiful cities in the country. Now include lots of people obsessed with video production. You now have the setting for the 2002 *Amateur Movie Makers Convention* in San Diego CA.

The convention is sponsored by the San Diego Amateur Movie Club with the joint participation of AMMA, AMPS and the Ten Best of the West.

Many of you have attended these conventions in the

past and know how enjoyable they are, but for those of you who haven't, you owe it to yourself to attend, and there is no better place to do it than San Diego.

In addition to seeing and being inspired by the winning videos/movies from the sponsoring organizations, we will enjoy presentations by Wally Shaw, Sid Laverents, Kevin Klinger and Matt Jenkins.

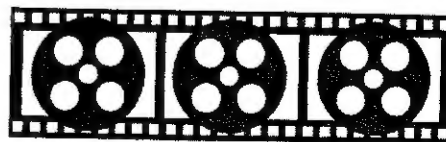
Add to that the great comradery of fellow video makers, lots of great door prizes and you have a recipe for a great time!

Take some extra time and see some of the San Diego scenery. I have even

heard of some folks who are going to include a Mexico cruise after the convention!

The convention will be held in the theater of the Four Points Sheraton Hotel. Special room rates are available for the convention.

If you misplace the Registration Form, it can be downloaded from the AMPS web site, www.angelfire.com/movies/amps.



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Movie Makers

Dedicated to the interests of the Serious Motion Picture Maker.

Vol. 12 July—August 2002
No. 4

MOVIE MAKERS is published bi-monthly on the 25th day of odd-numbered months by the AMERICAN MOTION PICTURE SOCIETY and features news and articles of interest to the serious motion picture maker, video or film.

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George W. Cushman
Founder,
1909-1996

Matt Jenkins, Editor

The AMERICAN MOTION PICTURE SOCIETY is not connected with any other organization, society, club or association. The Society does not offer dual, club, nor group memberships.

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From The Editor

W hew! I just drove through 17 states in 9 days. It started with my attending the Dahlonega International Film Festival (DIFF), held in Dahlonega, Georgia. It was a great film festival! My documentary "B and Below: We're Not In Hollywood Anymore" screened in this festival. To read a review of my documentary at DIFF, go to www.einsiders.com. Click on the article the review of the DIFF festivals. There is also a festival review of DIFF in this issue.

I did manage to watch other documentaries and narrative features. What struck me was that many of these productions were technically suited for our own competition. These productions were no/low budget productions shot on video and many were screened on VHS.

DIFF, in its second year received 340 entries from 26 countries. Yet our own competition only received 50-60 entries last year. Why? I have to believe that it goes back to the amateur vs. independent issue. Many of the filmmakers I met at DIFF were not aware of AMPS at

all! The temperament of their work perfectly suits our organization yet they don't consider themselves amateurs.

Also in this issue is an e-mail exchange. This is a sample of e-mails I received as a result of the last issue of Movie Makers. As a film society I think we are going to have to revisit this amateur/independent issue again and soon.

From the beautiful mountains of Georgia I headed north to New Jersey to conduct the last interviews for my skipjack documentary. I spoke with the grown children of the woman for whom the skipjack was named. It was a wonderful experience! Not only was a wonderful lunch provided, they allowed me to copy photographs needed for the documentary. I expect to complete this documentary within the week. I hope to send it to three interested producers and maybe get it on TV. Any AMPS members interested in receiving a copy, please let me know.

Then I traveled to Connecticut for a family-visit and then all the way back to Oklahoma to return to work.

Remember, the time to enter the AMPS festival is now. Enter and enter often!

As always you may e-mail me at mattj@cameron.edu.

FESTIVAL UPDATE

It's time for the American International Film and Video Festival. You need to be getting your entries ready to send in! The web site www.angelfire.com/movies/amps contains all the information needed in order to complete your entry. I guess the big question is what will the judging be like this year? As Festival Chair I will not be able to please everyone. However, unlike other festivals certain things will occur.

First, all entries will be judged. There will be no pre-screeners, all entries are eligible for judging.

Second, judges will be selected to encompass a diversity of backgrounds. Every effort will be made to select judges of different ages, gender, and ethnic background. Also, judges will be selected to reflect a variety of video production interests.

Third, judges will be told to write something positive about each entry.

Judges will award a numerical score based on the entry's subject matter, interest, and technical quality. It will be up to each individual judge to determine if the

technical quality or lack of quality contributes, detracts or makes no difference in the production.

This last point may cause some entrants to be upset. However, I feel that the judge needs to be the one who decides on each production, that it is a personal decision.

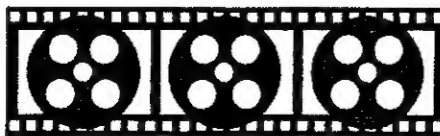
If there is any question regarding which category an individual entry should be placed in, the Festival Chair will make that determination.

Awards for best editing and other categories will be made based on a combination of the particular production being considered and the judges' input.

If there are any comments or concerns, please e-mail them to me NOW at mattj@cameron.edu.

The judges' selections are final.

Good luck and I look forward to an exciting festival this year.



The Judge and the Festival

No 21 – November 1994

George Cushman

Audiences attending a showing of festival films and videos are often at odds with the judges' decisions. "How did that picture ever win?" "What did the judges see in that picture?" "Didn't John Smith's film win anything this year?"

These are all typical comments as a festival unfolds.

To what extent are such comments justified?

The answers lie in the reasons people attend festival screenings.

Select the best pictures

Over the years it has been customary in competitive festivals for the judges to select what they believe to be the best pictures they see. But from what standpoint? Normally a good objective judge will ask himself how well did the maker use the principles of good movie making in turning out his project? Is the

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An E-Mail Exchange

(Editor's note: Recently, I had the fortunate opportunity to exchange e-mails with Ned Cordery, a new AMPS member now residing in Utah. Our discussion raises many interesting issues regarding the AMPS festival, entries, and judging. Some content has been edited.)

TO: mattj@cameron.edu

As a new member of the AMPS I would like clarification on the definition of a film's status when entering a film in a competition. For example, is it the film or the maker that is labelled Amateur or Professional? If a film is made for no reward is this significant in its categorisation? As a professional film maker am I wasting my money joining the AMPS - but then I see that Matt Jenkins is a film professor can he enter films in the AMPS 73rd Festival or the Ten Best of the West? I recently moved to the US from England and although this has been subject of considerable debate the consensus seems to be that a film made for love and no reward is an amateur production. What's the situation here?

Thanks
Ned Cordery

Hi Ned!

Thanks for joining AMPS. I hope you find the newsletter useful and please feel free to contribute articles to it. I don't think you are wasting your money by joining. Here's why. I am a true believer in the inde-

pendent producer. And I write articles geared toward that type of person. While many AMPS members consider themselves just hobbyists I do not consider myself that way. As for amateur versus professional status you have hit on one of the greatest debates of our time. I cannot enter the AMPS festival as an amateur since I use University equipment to produce documentaries. If you use your own equipment to produce your product and it is not produced "for hire" meaning someone else paid you to produce it, then you may enter as an amateur.

The first place winner in last year's festival was a production submitted by a Hollywood writer. He submitted as an independent entry. Submitting as an independent will only keep you from being selected as one of the ten best.

Since you have only recently joined AMPS you have missed the issues of the newsletter where I raise the issue of amateur vs. professional. I think today's producers, low-medium and high range don't like the term "amateur" applied to them. I don't consider myself an amateur. So if you don't mind, I would like to place your inquiry in the next issue and try to get this discussion going again.

I look forward to hearing from you

Matt Jenkins

Hi Matt,

Thanks for your prompt reply and here's some background and some thoughts on this de-

is a film maker, when we are paid for our work we are professionals, even if all we are doing is a wedding for a friend who pays the expenses (in my opinion a high risk undertaking). When we make a film for fun we are amateurs. The usual counter argument is - what happens when Stephen Spielberg enters a film made for fun with a few friends in to the 73rd American Intl F&V Fest? My answer is, be delighted, he may or may not win but the impact would be terrific!

Our local film festival the Eclipse Film Festival (St George UT) does not differentiate the status of the makers of the entries and they get everything from 35 mm to miniDV but at the end of the day its the content that matters. A boring film is boring regardless if it was shot on 35 mm or VHS. I do not like festivals where the judges score technical quality and add up the numbers, its the idea that counts and the degree to which the film makers have achieved their vision. Yes, I like good picture and sound quality but I am prepared to put up with a lot in exchange for a riveting tale/documentary/experimental film. This debate has raged in Britain without a satisfactory outcome, it seems that many amateurs feel threatened by professionals entering their world yet nowadays amateurs often cross over into making films for money, weddings, events, charities, school plays etc. If you want a look at the British discussion you will find some of it on www.fvi.org.uk its also an interesting site with lots of news on the

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The Dahlongega International Film Festival, A Review

Matt Jenkins

Located in the rural north Georgia mountains, the town of Dahlongega seems strangely, perfectly suited for the Dahlongega International Film Festival. Geared for tourists, this town was the site of the first gold rush. Had she attended, my wife who is not a big festival person, would have enjoyed roaming around town while I attended the festival.

Dahlongega is the home of a new festival, the Dahlongega International Film Festival or the DIFF. Only in its second year, the DIFF received 340 movies of which 165 were accepted for screening. Movie Makers readers who have read past festival reviews of mine, may remember that I usually start off with "being rejected from this festival, will it influence my re-

view?" Well, this time I can start by writing "Being accepted to the DIFF, will it influence my review?" And of course the answer is yes. Had my documentary not been accepted, I would have not attended this festival. And I am glad I did.

The Head Festival Programmer, Dean Treadway states he has been a film critic for 20 years. His performance of this task has been done for little or no money. As Dean himself states "I just cannot not have movies in my life. I can't. I adore them."

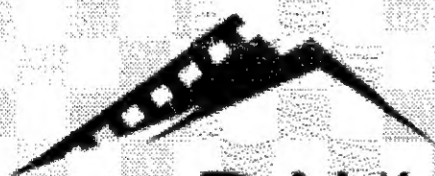
Festival Director Barry Norman writes: "The DIFF was

of technical expertise, indicates to me that Treadway and Norman selected entries based purely on content. Is this a bad thing? Absolutely not. After being at the festival, I know what type of productions to enter. My documentary "B and Below: We're Not In Hollywood Anymore" was called "perfect for this festival." And it was. Now will I enter my serious historical skipjack documentary into the DIFF? Probably not. Documentaries raising social consciousness, or covering the offbeat, or providing a sense of counter-culture, or breaking new ground have a better chance of being accepted into this festival than a

mainstream historical documentary. As for narrative work again, off-beat, not seen other places, types of productions stand an excellent chance of being accepted into this competition.

Some of the AMPS entries I saw last year would fit well into the DIFF.

If you think you have a production that might fit the description, enter it. The festival is terrific. If I remember correctly, the entry fee was 35.00. Also expected is a VHS preview copy and photos. The DIFF web site is www.diff.tv.



DAHLONEGA
international FILM festival

created as an oasis for filmmakers and film lovers who seek each other out for their mutual enjoyment. All a film festival is supposed to do is supply the time and place and get out of the way."

These statements are important. It provides the direction for this festival. And the key to this direction is content, content, content. The technical aspects of some of the productions I watched, or lack

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British amateur scene.

Good luck,
Ned Cordery

Hi Ned:

Thanks for your interesting response. And I totally agree with you. If you produce a piece for fun and not for profit you may enter it into the AMPS competition as an amateur entry.

I am curious. You say that you don't like a competition that adds up the numbers on technical quality, that it is the content that matters. I agree with you that content makes the difference. However, as a person who regularly produces low budget productions, I don't believe that being an amateur or low budget is an excuse for poor production techniques. I watch a lot of videos that I think the content is ruined simply because a tripod was necessary but wasn't used. Or it is hard to hear what the people are saying because microphone placement was poor. Or lighting techniques were ignored. Producers who have little money still have a lot of time. Time to work on scripting, time to think and plan out shots, time to practice with the equipment prior to shooting that epic masterpiece.

The question I want to ask you is how would you determine a winner based on content?

Matt

Hi Matt,

The enjoyment of any art form is subjective and although the pleasure is enhanced by greater understanding of the techniques, the artists body of work and technical factors the subjective, gut reaction determines ones pleasure. Fortunately we are all differ-

ent and responses are different even though in many cases it is difficult to provide logical reasons for our response, judges/juries at film festivals are just critics with all the prejudices and problems of critics. To add up points for editing, camerawork, lighting etc presupposes that there are defined absolutes that apply to these crafts, but this is not the case the agreed standards can be shot to pieces by an artist and yesterdays infraction is today's standard! If you watch the title sequence of the Sopranos it crosses the line about four times in 30 seconds and it does not matter. To complain about the poor framing of an image in a hand held, on the run documentary is absurd, to complain about poor framing in a rehearsed narrative piece with artificial lighting and actors is appropriate. The documentary may be absolutely rivetting so why deduct points? There is a feature film that you may have seen, Breaking the Wave. This is an acted, scripted film, almost all hand held with apparently not a lot of attention paid to the framing but it is a story of extraordinary power that demands much from the viewer and left me feeling as if I had fallen off a cliff. Or that's my reaction, but many will not agree. If this film were judged purely on the basis of technical quality as determined by traditional film making techniques it would score very low. The point is not to take critics/judges too seriously, in one film I made, a judge commented that I had a poor grasp of film technique as there were a number of jump cuts, the fact that I had carefully considered where each one should be and they were inter related was completely missed by the judge. You know you have a real success when people either hate or love the film, give me an angry judge any day over a bland seeker for where you crossed the line!

Matt feel free to use or not use any of this in the newsletter.

Ned Cordery

Hi Ned:

Thanks for letting me use your e-mail in the next issue.

Certainly the situations you describe are appropriate and should be director chosen actions. Look at the original French movie "Breathless" On the surface it would appear that this picture was poorly shot. However, if the movie is studied you can see the rhythm of the edits, the reasons for crossing the line etc. And this film has stood as a great example of French Newwave filmmaking.

However, if I were to make a film using these techniques, it would be called poorly made. I once made a documentary over a cannon that fired an atomic shell. I wanted to make a statement about the anti-war films of the early sixties ie: Dr Strangelove, On the Beach, and Failsafe. So I created my introduction to match the introduction of Failsafe with the annoying tone and the brief and flickering title. I was quite pleased with my efforts. No one got it. All I heard was why is that annoying tone in the beginning? So is it the audience's fault or my fault they didn't get it? Just as the judge who didn't get your careful editing, is that the judge's fault or your fault?

Certainly use or break the rules of production to further your vision. My concern is that the audience may or may not get it. And certainly if the audience has a common interest in the subject, much technical-wise will be over looked. That's why my last documentary was accepted into the Dahlenega

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work primarily visual? Is the work told mostly in visual action? And in the end has the maker presented his message in a clear, concise and orderly manner? Is the picture successful?

If and when a judge feels these criteria have been met, he will consider the work a prizewinner. In his assessment he does not let his likes and dislikes and prejudices

interfere.

At this point with most festivals the focus shifts to the screening committee who is immediately confronted by two questions: shall only the winners be shown? Or shall we select a program of entertaining films and videos?

Whichever way the committee goes, a large segment of the audience will be disappointed. Many have come to see the prize-winners, others

have come to be entertained and are not inclined to look critically at what they see.

This discussion is not intended to recommend which type of program should be selected, but rather to remind audiences the judges have nothing to do with the screenings programs, and furthermore to encourage all viewers to respect and appreciate a well constructed work of cinematic art when they see it.

Upcoming Festivals

Close Date	Festival Name and address for forms	Open to:	Subject	Format	Time Limit	Entry Fee	Award	Show Dates
7/27/02	PSA, obtain forms from Jerry Turk at <gwturk@swbell.net>	A	Open	M	20 Min	\$10/tape	V W	Sept 3/7, '02
8/31/02	73 rd American Int'l Film and Video Festival, 30 Kanan Rd, Oak Park, CA 91377 or on the web at www.angelfire.com/movies/amps	ABC	Open	HJMNO PQ	15 Min	\$10 xx 15 yy	V W	Oct 10-12 '02
9/12/02	Ten Best of the West, % Dick McCartney 1120 La Mirada Av, Escondido CA 92020 (Open to people residing w/o Mississippi River)	A	Open	HJMNO PQ	15 min	\$10	V	Oct 10-13 '02
8/13/02	AMMA Int'l Amateur Motion Picture Festival, % Bob Makara, 264 Hamilton Court, Grosse Pointe Farms, MI 48236	A	Open	HJMNO PQ	20 min	\$10xx, \$15 yy	VWU	Oct 10-13 '02
N/A Not Announced or not available								
A Amateur B College Student C Hi Sch or Grade School	D Independent E Professional F Restricted	G Open	H S 8 J 16mm K Other L 3/4" M VHS	N SVHS O 8mmvid P Hi 8 Q MiniDV	R Regional S exceptions T Cash U Trophies	V Certificates W Other Award X Approximate Y It varies	xx Members yy Non Member zz	

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International Film Festival and rejected from others - all because of content.

A great book that discusses this and other production techniques is "Film as Art" by Rudolf Arnheim. I don't know if it is in print anymore but Arnheim wrote much of his material when silent films still prevailed.

Matt

Visit the AMPS web-site at:

www.angelfire.com/movies/amps

APPLICATION FOR MEMBERSHIP AMERICAN MOTION PICTURE SOCIETY

I Would like to Join the Society:

Dues USA: (includes - Movie Maker) \$ 10.00

Dues Canada: (includes. - Movie Maker) \$ 12.00

Dues-Foreign: (includes - Movie Maker) \$13.00

Enclosed _____

NAME: _____

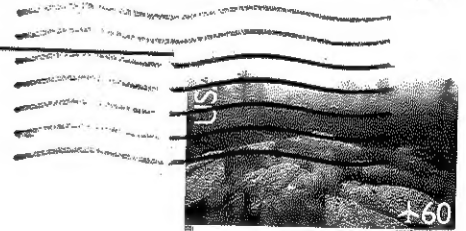
ADDRESS: _____

CITY, STATE, ZIP: _____

E-MAIL ADDRESS: _____

Mail to: AMPS, 30 Kanan Rd., Oak Park, CA 91377-1105

From:
American Motion Picture Society
30 Kanan Road
Oak Park, California
91377-1105



Dr. Matt Jenkins-Comm. Dept 06/01/03
2800 W. Gore Cameron University
Lawton OK 73515

The following article was probably written by George Cushman several years ago. It is presented for our readers information and edification. A complete listing of the location of all the festivals is also available.

*A BRIEF HISTORY OF THE
"TEN BEST OF THE WEST" CONTEST*

The "Ten Best of the West" is an annual motion picture festival for non professional motion picture makers.

Its beginning really had its roots in the Town Meetings, little two day conventions of the Photographic Society of America. Since their programs were primarily for still photo photographers, George Cushman, a PSA member from Long Beach, California, suggested Town Meetings for motion picture photographers only. Two such meetings were held in the Los Angeles area in 1954 and 1955.

Cushman felt these meetings lacked the excitement of a competition. The ACL Ten Best, the father of all Ten Best motion picture competitions, had been headquartered in New York City for the past 24 years before moving to Philadelphia under the sponsorship of PSA in 1954.

Why not, Cushman wondered, have a Ten Best in the west, limited to motion picture makers residing in the western part of the country?

Because the San Francisco area was also active in holding similar get togethers, Cushman decided to approach those people with his idea.

On March 17, 1956, he wrote a letter to Tullio Pellegrini, President of the Northern California Council of Amateur Movie Clubs suggesting an annual competition which he called "The Ten Best of the West Coast"

President Pellegrini answered immediately with tremendous enthusiasm for the idea. He said Edward Kentera would be assigned to follow through on it. A day or so later and equally enthusiastic letter was received from Ed Kentera. He suggested, however, that the word "coast" be eliminated, it was not needed.

Thus encouraged, Cushman then wrote to Ed Garwood, President of the Southern California Association of Amateur Movie clubs, and suggested the idea to him.

Early in April President Garwood responded, saying, "I presented the idea of the Ten Best of the West to our members and it was favorably received. A motion to that effect was made and carried without opposition."

Cushman then wrote similar letters to Salt Lake City, Utah; Seattle, Washington; and Denver, Colorado, asking motion picture groups in those areas for their reaction. Letters were promptly received from O.L. Tapp in Salt Lake City, R.W. Patterson in Seattle and Markley Pepper in Denver, all expressing enthusiasm for the idea.

Patterson, in Seattle, asked if they could host the Ten Best in 1957 in conjunction with

the film festival they were planning.

But 1956 had to come first, and it did. Both Ed Kentera and Ed Garwood were helpful in establishing the rules. Entry blanks were printed, publicity was circulated. And the first Ten Best of the West was held in the West Hollywood Park Auditorium on San Vicente Avenue in Los Angeles on Saturday evening, November 10, 1956.

That first year there were no talks, lectures or demonstrations, just the screening of the winning films and the awarding other certificates.

Four areas, Seattle, Northern California, Southern California, and Salt Lake City were the original sponsors and each was eligible to host a Ten Best of the West annual competition. Those areas have taken turns ever since.

In 1973, two clubs in the San Diego area asked to participate. They were welcomed as a 5th sponsoring group and they hosted their first Ten Best of the West Festival that year. Attempts were made to induce additional areas _ Denver, Dallas, Omaha and a few others - to participate, but to date nothing further has come from this effort.

There is no President, or any other elected or appointed officer. Each area selects someone from their region to represent them at the annual meeting which is held each year during the Festival. Each representative votes for his area on matters relating to the Ten Best of the West, such as contest rules changes, entry fees, with of the next Festival, and so on.

There is, however, an Executive Secretary who maintains records, keeps each are advised of any changes that have been made, forwards notices of upcoming events, and in general keeps the ball rolling. He has no vote. (ed-No Executive Secretary has been appointed for several years.)

The Chairman of each Festival serves as the Chairman of the Ten Best of the West for that year, and when his Festival is over, the Chairman for the following year takes charge and serves for the ensuing 12 months, until his Festival ends.

There is no treasury, never has been. Each host organization plans and carries out the details of its own Festival, sets registration fees, plans the screening and the program, and keeps any profit that may accrue. By the same token, the host absorbs any loss.

Many observers have said the absence of a treasury has been one of the dominant factors in the continuing success and smooth running of th Festival for these many years. (No doubt true!)

In the beginning all entries were on photographic film, but as video has become a popular medium for making motion pictures, entries on video tape are now acceptable in the competition.

The Festival is usually held in October or November. It has proven to be. a popular event and has been held every year since its inception in 1956.

TEN BEST OF THE WEST

Contest Entry Form for 2002

(Use a separate entry form for each film/video submitted)

I hereby submit the following film/video for consideration in the *TEN BEST OF THE WEST* Contest for 2002

Title of Film or Video _____

SPECIAL INSTRUCTIONS (Specify and check all that apply)

Film Format: ☐ 8mm ☐ Super 8 ☐ 16mm

Projection speed _____ frames per sec Screen time _____ minutes

Sound: ☐ magnetic ☐ optical

Video Format: ☐ VHS ☐ SVHS ☐ 8m ☐ Hi8 ☐ Mini DV SP Speed only

Sound track: ☐ Normal (mono, linear) ☐ hifi (Stereo)

My submission of the above film/video acknowledges my acceptance of all Contest Rules, especially 7 & 8.

Date _____

Entry Fee (1 or 2 entries) US \$ 10.00

Signature of entrant _____

Return postage (\$5.00) US \$ _____

Clearly printed name of entrant _____

Total Amount enclosed US \$ _____

Street address _____

For TEN BEST Committee use only

City _____ State/Prov _____ ZIP _____

Entry returned by _____

e-mail _____

Date _____

Make all checks payable to "SAN DIEGO AMATEUR MOVIEMAKERS CLUB"

ALL FEES IN US DOLLARS

FINAL DATE FOR RECEIPT OF ENTRIES IS SEPTEMBER 12, 2002

THE TEN BEST WINNERS AND HONORABLE MENTION MOVIES WILL BE SHOWN AT

THE

AMMA, AMPS, TBW CONVENTION

SAN DIEGO, CALIFORNIA

OCTOBER 10-13, 2002

Shipping label

CONTENTS: MOTION PICTURE FILM/VIDEO

From

Return label

CONTENTS: MOTION PICTURE FILM/VIDEO

From: Ten Best of the West

1120 La Mirada

Escondido CA 92020

TO: _____

To: Ten Best of the West
% Richard McCartney
1120 La Mirada
Escondido CA 92020

TEN BEST OF THE WEST
47TH Annual Film/Video Competition
Sponsored by the
San Diego Amateur Moviemakers Club (SDAMC)
Competition Rules 2002

1. The Contest is open to any amateur filmer, whose legal home address is in any of the following States or Provinces Alaska, Arizona, Arkansas, California, Hawaii, Idaho, Iowa, Kansas, Louisiana, Minnesota, Missouri, Montana, Nebraska, Nevada, New Mexico, No. Dakota, Oklahoma, Oregon, So. Dakota, Texas, Utah, Washington, Wyoming, British Columbia, Alberta, Saskatchewan or Manitoba.

2. The Contest is held in October 2002 in San Diego CA

3. All film must be in the hands of the Contest Chairman on or before September 12, 2002. The term "Films" herein includes film and video media.

4. Films entered into the contest shall not be held for more than 45 days and after closing date for entries without the permission of the owner of the film.

5. The SDAMC will present a Certificate of Merit to each contestant whose film is selected as being among the Ten Best. An award will also be given for the most humorous entry, whether or not it places in the Ten Best. Honorable Mention Certificates may be given for films judged excellent but not one of the Ten Best. All contestants will be given the judges comments and a complete list of all entries with the names of their producers.

6. No film shall be duplicated or copied in any way without the written permission of the owner of the film.

7. All Films entered shall be considered to have been amateur in intent, shall have been made solely for fun and pleasure with no profit motive in mind, and shall not have been subsidized in any form. Films made during a course of study in film or video production in a college or university leading to a degree are not eligible.

8. Films entered may not contain professionally made titles or effects, nor may the sound be recorded by professionals in the field. Additionally, the producer must not receive payment, nor make payment to others for work on the film. (Laboratory processing, duplications, magnetic striping, or printing of optical tracks are acceptable.) Any professional (copied or purchased) footage used must not exceed 10% and must be acknowledged in the credit titles. If, after the contest, it is found that the producer's statements are erroneous in regard to amateur intent or financial assistance, the award will be recalled. The recall and the reason for the recall are to be published, and all associations or clubs are to be notified.

9. The SDAMC will inquire of each entrant, on the entry form, if the requirements of Rules 7 & 8 have been met.

10. Films by groups of amateur film/video club members may be entered in the Contest, providing all individuals connected with the film's production come under the status

described in Rules 7 & 8.

11. Neither the SDAMC nor the judges they select shall discriminate in any way on the acceptability of silent or sound, color or black and white, film gauge or video format, nor of classifications such as travel, documentary, scenario, special effects, or animation. Entries on video tape and film are equally acceptable in this competition. Film formats are limited to 8mm, Super8, and 16mm. Video formats are limited to VHS, S-VHS, HI-8, 8mm, Mini DV, recorded in the NTSC system in Standard Play (SP) speed. Video entries must be exclusively video originated. Each entry must be recorded on a separate video cassette.

12. All films entered shall have main, credit, and end titles and subtitles or sound, as may be required.

13. Films that have previously placed in a Ten Best competition or received Honorable Mention cannot be reentered.

14. No producer may enter more than two films in any one year.

15. The SDAMC shall immediately acknowledge to the contestant, by card, letter or e-mail, the receipt and arrival condition of the entry.

16. The entrant shall pay a fee of \$10.00, in US dollars, which entitles entry of two films or two videos, or one of each. The entrant shall also pay return postage if the entries are to be returned.

17. Films are limited to a maximum of viewing time of 15 minutes.

18. All sound films must be sound on film.

JUDGING

A. The judges shall be asked to select what they consider to be the ten best films submitted and those eligible for any special award.

B. The SDAMC shall not impose on the judges any point or scoring system. The judges are to judge the films in a manner of their own choosing.

C. The ten best films are to be ranked in any order. All films shall be rated equally.

D. In all cases, the decision of the judges is final.

E. The names of the judges shall be published at the time the awards are made known.

Although all reasonable care will be exercised in the use and handling of entries, neither the TEN BEST OF THE WEST Contest Committee or the SDAMC will be responsible for the loss of or damage to films or video tapes.

FINAL DAY FOR RECEIPT OF ENTRIES IS SEPTEMBER 12, 2002-----Use a separate entry form for each film

FINAL DATE
FOR ENTRY
August 31, 2002

American Motion Picture Society

The

AMERICAN INTERNATIONAL FILM & VIDEO FESTIVAL



73rd Consecutive Year

A separate form is required for each entry. Please print

Name _____

Address _____

City, State/Zipcode _____

Postal Code _____ Country _____

E-mail address _____

(For entry confirmation use)

Title of your production _____

Running time _____ Amateur _____ Independent _____

Type: Documentary _____ Nature _____ Scenario _____

ALL VIDEO MUST BE IN NTSC ONLY

VIDEO VHS _____ SVHS _____ Hi8 _____ MiniDV _____

FILM 8mm _____ S-8 _____ 16mm _____

SOUND Optical _____ Magnetic _____ Tape _____

Return the judges comments? Yes _____ No _____

ENTRY FEE PER ENTRY

FIRST TAPE (Members)	\$10.00
(Non-members)	15.00
ADD'L TAPE(S)	8.00

RETURN POSTAGE (each)	4.00
(US only)	

INSURANCE	_____
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NEW MEMBERSHIP (USA)	10.00
(Optional)	

TOTAL ENCLOSED	\$ _____
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Payment must be made in U.S. funds. Checks, bank drafts, or money orders must be cashable at U.S. banks.

Make payable to:

American Motion Picture Society

The optional AMPS membership includes the "Movie Makers", a bimonthly newsletter

Entries without return postage will be placed in the AMPS library.

Special instructions _____

I have read the Festival Rules and Regulations on the back of this form and I agree to abide by them. I hereby affirm that all information I am submitting is true and correct. I understand that I am to pay return postage charges if I wish my tape or film returned and I have enclosed sufficient funds for that purpose.

Signed _____

From Matt Jenkins
16 NW Havenshire Circle
Lawton, OK 73505

To _____

From _____

To Matt Jenkins
16 NW Havenshire Circle
Lawton OK 73505

Mailing Labels

DEFINITION OF CLASSIFICATION

AMATEUR -is composed of productions made solely for fun and pleasure with no profit motive in mind, have not been financed nor funded by an outside source, and have not been subject of any sales or rental agreement prior to entry in the Festival and have not been made as a part of a college course leading to a degree. No one working on any aspect of the production may receive pay for their services. Entries may be made by more than one person, such as a club, providing the non profit condition remains.

INDEPENDENT- is composed of productions that comply with Amateur, except have been financed or funded by an outside source and/or have been produced as a part of a college course leading to a degree.

ENTRY RULES AND REGULATIONS

1. The Festival is open to all motion picture makers through out the world. Previous entries may not be reentered.
2. Entries may be film or video tape. See the reverse side for formats allowed. *All video entries must be in NTSC.*
3. Entries may be on any subject.
4. Entries may be up to 15 minutes in length, including credits.
5. Trailers indicating previous awards must be removed.
6. Copyright clearances, when necessary, must accompany the entries.
7. Only one entry on a video cassette is allowed.
8. Entries which the Festival Committee considers risqué or pornographic in nature will be judged but will not be screened at the Festival.
9. Use a separate entry form for each entry. This form may be photo-copied or duplicated by any process.
10. This form must be enclosed with the contest entry.

ENTRY INFORMATION

1. Receipt of all entries will be acknowledged promptly.
2. While extreme care will be given to all entries, neither the Festival nor its sponsors can be responsible for damage or loss.
3. A list of the winning entries and their makers will be sent to each contestant.
4. The judges sheets will be sent upon request and enclosed with the return of your film/video when so indicated on the reverse side of this form.
5. Entries will be judged prior to and on the closing date for each class of entry. Entries not held for screening at the Festival will be returned promptly

and the winning entries returned as soon as the Festival screening has ended, .

Entries must be shipped postpaid with return postage enclosed. If return postage is not enclosed, the entry will be added to the Society's library.

Submission of an entry denotes acceptance of all Festival Rules and Regulations.

Unless the maker objects, this Festival may make duplicate copies of certain winning movies at it's own expense for non profit showing to amateur groups but the copyright remains the property of the movie maker.

FOREIGN ENTRY SHIPMENTS

1. Entries should be sent by air parcel post.
2. Ask your local post office what information they require from you for mailing your entry to our Festival. Foreign regulations vary within each country.
3. You might also as your post office of any special requirements for return of your entry.

**THE FINAL DATE FOR ENTRIES IS
AUGUST 31, 2002**

All entries must be received by that date!

PRIZES AND AWARDS

Plaques for the 1st, 2nd and 3rd place winners.

Certificates for the remaining Top Ten Entries

SPONSORED AWARDS (Amateur only)

CATEGORY SPONSOR

Best Editing	Erma and Jack Ruddell
Best Story Picture	Skip and Irene Haag

OTHER AWARDS FOR.....

Best Experimental	Best Club Production
Best Foreign Entry	Best Nature Entry
Best Documentary	